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Letters

Warriors for Planet Earth

Dear Editor:

Ecolibrium's response to Levin, Shearer and Sohn [*L.A. Weekly*, "Worker Power," Feb. 17-23; "Revolution vs. Reform," April 20-26]:

Can we please blow this linear capitalism-communism crap out of the stale collective consciousness? It's dead. I mean, we've made incredible leaps in science since the articulation of these economic systems. Now we have to evolve and incorporate these discoveries into our social structure. Economic religions won't work anymore, and I'm not talking God because that myth never worked either. Any workable philosophy has to be holistic in front, because with the revelation of quantum mechanics, we now know that the whole is our Survival Reality — that the whole has to be the bottom-line consideration in all decision-making. Workers' control — reformist or revolutionary — is a non-holistic, archaic and impotent "what-could-be" projection.

You see, it's not money economics, not which gangsters hold the money that determines an animal's survival; it's elemental eco-nomics. Elemental eco-nomics is: can your kid get any food that hasn't been sprayed with poison, crushed, colored, sugared and preserved? Is there enough plankton in the oceans to generate an adequate oxygen supply? Can we drink the water without contracting a falling-down death of cell rot in 20 years? Is the soil healthy? How do we eradicate the condition that nearly one in five black children suffers from lead poisoning? How do we prevent species extinction? Elemental eco-nomics doesn't measure the social welfare by taking a monetary-based census of the number of imported beers consumed or cars sold.

Elemental eco-nomics is only a portion of Ecolibrium Communalism, a holistic philosophy created by Wulf Zendik that can be victorious over the death dealer$. Find out about it. Help us evolve this philosophy. Become a Warrior for the Planet Earth. If you don't, then know in the depths of your gut that you're just another vain, vacuous, mind-maimed killer, another Cosmic Criminal consuming precious elements and disrupting the delicate workings of the eco-system. We're not isolated entities. Understand, we are social animals in an ecological system, not bosses and workers in a banking system. So get hip, this is "Life During Wartime," the Earth is dying and there's no neutral stand in this war, because we all use the elements. We're either Cosmic Criminals or Cosmic Warriors.

Death or Life.

—Chen Zendik
Los Angeles

Women in Film

Dear Editor:

I realize that it was impossible to include interviews from women working in all positions in the film industry in "Women in Film" [*L.A. Weekly*, May 11-17], but I felt that a more representative sampling could have offered necessary insights to your readers. Women working in production and post-production — the "crafts" of filmmaking — were ignored in favor of directors and women in essentially managerial positions. I was surprised that no women "crew members" were included (first or second assistant directors, camera or sound crew, electrical, grip or art departments, etc.). Almost all of these positions have been "infiltrated," as it were, by women who have to work on a co-operative basis day-in and day-out with men. One or two additional interviews would have really given the issue an important perspective.

I must mention that I was contacted about doing an interview myself. I decided that as a lowly non-union sound editor, my position was not representative enough for my conclusions to be relevant to the issues I understood to be the subject of the story. I still feel that my decision was right, but I really missed the perspective of a woman in the industry whose job was like mine or those of other women in film I know.

—Anna Boorstin
Los Angeles

So *That's* What He Meant

Dear Editor:

Michael Ventura is as deep-thinking as ever as he looks through and beyond cultural blinders at art, God and life itself in "The All-but-Untraceable Path [*L.A. Weekly*, April 11-17]. If it is true, as he says so poignantly, that most of us are stationed at the "command-post called ego," then art produced from this experiential base shares the inherent limitations of this narrow wavelength of perceived reality. It is only when the artist transcends the ego, if only temporarily in the act of creating, that the true function of art becomes fulfilled: to inspire and transform humans toward that other operational center in man that is senior to the ego, which is sometimes called the divine. This aspect of our being inspires the inspirer and nourishes the seeds of hope and faith in those who appreciate works of art.

The actual mechanism by which to cultivate this transformation in a systematic way is not comprehended by most. This is hinted at by Mr. Ventura's reference to "climbing God's lightning," which I take as literal and not figurative. I would add "His thunder, too." I refer to a technique that has been practiced for many centuries, and that was given to me as a gift by a living spiritual teacher named Sant Darshan Singh. This esoteric method has been called "light and sound meditation," "the music of the spheres" by Plato, "transcendental intrinsic seeing and hearing" by Buddah.

Michael mentions *E.T.* as a movie that prepares us for spiritual possibilities. What else could E.T. have been referring to in the last line of the film when he puts his finger on his forehead, the exact location of the all-seeing mystic third eye (which is on every dollar bill), veritably the command-post of "God's lightning," and says to the little boy Eliot, "If you want to communicate with me [symbolic of the greater self], I'll be right here." I can imagine Jesus Christ also pointing to his forehead when he said, "If thy eye be single thy whole body shall be full of light."

—Eliot Jay Rosen
Los Angeles

In a Word

Dear Editor:

Now I finally realize why the concept of God has been so hard for me to fathom all these years: I never had Michael Ventura to explain it to me! Is this guy for real? I mean, he must know all of a half a dozen words of Hebrew and Aramaic combined, but he dismisses them summarily as "leonine" and "windswept." That kind of pseudo-intellectual crap really pisses me off. Ventura's even worse than Richard Meltzer — at least Meltzer's not pretentious. Oh, by the way, Michael, what's a good adjective for our English language? Is it "atrabilious" or "cetacean" or "rain-spattered" or "Beowulfian" or all of the above?

—Ben Levine
Los Angeles

VENTURA'S REPLY: *Never claimed any scholarship. I was referring (I hope obviously) to the* image *the language projects into the culture, or into me, or onto the ceiling, depending on how you take the image. As for English? "Stonehenge-shadowed," thank you.*

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